THE THEATER

SHAKESPEARE for the multitude, rather than for the philologist, the antiquarian or the literary critic is, after all, the normal Shakespeare. The appeal in the poet's own day was directly to the people, in competition with bear baiting and other sports of a distinctly unscholarly nature. Every device that could impress the imagination was utilized. A constant change of locale brought to attention coasts, woodlands, mountain wilds, landscape gardens, palaces and market places. Fancy was ever on the alert, and the tradition that scenery was not used is by no means fully accepted. The word-imagery in the text is on a scale of opulence commensurate with the pictorial suggestion in the plots. It is all an unparalleled array of creative splendor, whose foremost purpose was not the instruction but the entertainment of the crowd.

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It is this physical rather than the psychological side of Shakespeare that the Sothern-Marlowe productions exploit. The revelations of delicate grace or sublime philosophy in the words are allowed to assert themselves by their own intrinsic force. Their beauty is eternal and cannot be lost, but the mechanism for play presentation requires close watching to prevent a halt in the smoothness of its running. In the delivery of the speeches by both Mr. Sothern and Miss Marlowe there is careful emphasis, and there is an elaborate attention to the details of action known to stagecraft as business. Every point that has to do with the plot or the customs of the period is carefully and unmistakably made. To witness one of these performances is like getting the benefit of the foot notes along with the repetition of the text.

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The outbursts of passion and the careful tone management that made the reading of lines vocalization rather than articulation, such as have marked great individual successes in the interpretation of Shakespeare, are less compelling than a consistent, well proportioned production, in which details are closely and studiously managed. It is intellectuality rather than personality which makes a great popular success of an enterprise such as that upon which these two eminent players are now engaged. Two weeks of Shakespeare in a city of Washington's census rating is a record reflecting credit both on the performances and on public taste. They were two brilliant weeks of spontaneous tribute to the sincere scholarship of Mr. Sothern and to the delicate yet forceful charm which distinguishes Miss Marlowe's art as a player.

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Explanation of why actors who are supposed to expire at the close of a tragic scene respond to curtain calls immediately after: Responding to a curtain call is a player's idea of going to heaven.

*

It was not Louisiana Lou that came breezing into the New National Theater. It was Chicago Lou; buxom and robustly joyous. Mr. Alexander Carr is one of those interesting figures in the stage world, the musical comedy tragedian. He is a student of the same dialect and the same methods that developed Louis Mann and David Warfield. His work has a subtle, serious undercurrent, and is at the same time humorous. He brings an element of repose into the cyclone of fun. He is like Shylock on a holiday, relapsing now and then into the sentimentalism with which the big-hearted, sympathetic west is unwilling to dispense even in its frivolous diversions.

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There are two words that exercise potent charm in the popular mind, "Girl" and "Home." The "Girl" from this place or that has been a dashing figure in musical plays too many to be counted. And "Home, Sweet Home," in spite of rivalry in martial song, comes pretty near being our national anthem, even though the opera in which it was introduced is well nigh forgot. The Man from Home is the modern example of the appeal which seems to attach to the word, and "The Old Homestead" is a stanch and steadfast witness to the power of the sweetest and simplest idealism to awaken interest, regardless of the variegated competition of skirts and syncopation.

PHILANDER JOHNSON.

NATURE COLORS—MOTION PICTURES.—"I didn't know anything more about color photography than a rabbit knows about shaving," remarked Charles Urban, the inventor of the kinemacolor picture producer.

"I got in touch with Mr. Turner, who had been a pupil of Sanger Shepherd of color photography fame. He wanted to investigate the possibilities of the three-color process with kinematography, and I supplied him with apparatus, films and money for experimental work, but he died before we discovered it could be made a commercial success.

"I then took it up with a chap named Albert Smith, who liked photographic experiments. Then followed a story of the experiments and the discouragements until success was achieved.

"The kinemacolor camera, as finally worked out," he said, "is similar to that used for black and white work, except that it is built to run at twice the speed—thirty-two instead of sixteen exposures a second. Its essential difference is that it has a rotary color filter placed between the lens and the shutter. This filter consists of an aluminum skeleton wheel, having one segment filled in with green dyed geatine and the other with red. It is so geared that the exposures are made through the two filters alternately.

"The negative films consist of images in pairs, one being the record of the red and the other of the green in the object photographed. In the kinemacolor projector the two pictures are not superimposed on the screen at the same moment, but the picture is projected first through the red and then through the green filter at the rate of thirty-two pictures a second."

SOTHERN AND THE DOG.—"It was when we produced 'The Dancing Girl,' at the old Lyceum Theater on 4th avenue," said E. H. Sothern. "We needed a dog—not to try the play on, but to appear in it. So I suggested to Dan Frohman, my manager at the time, that he have some one look up an intelligent and gentle beast. But Mr. Frohman seemed to think that as I was the person who would be brought into close contact with the animal it might be wise to select him myself. I picked one out, through an advertisement in a newspaper which led me to a barroom on 6th avenue. A bartender owned the dog, which he assured me, with profuse and shocking adjectives, was a thoroughbred bull. His owner seemed loath to part with him, when I timidly intimated that he was to become an actor. I don't know why, but the gentleman didn't fancy actors. However, after I had given him my name, he relented somewhat, recalling the fact that he had once seen my father play 'Dunreary,' and considered it 'some show.' Then we had several drinks. I didn't want them, and I said so, diplomatically, but I reconsidered every time that man handed me a fresh glass and fixed me with his eye. Finally I got the dog. He was produced from the rear yard and looked quite prepossessing. I paid $200 for him, and led him over to the Lyceum, where he rehearsed very intelligently and amiably for several days. Then he began to acquire careless habits and was frequently late for his scenes. This failing caused the first mishap. His cue was given one morning, and he didn't respond. I whistled, and he came tearing madly. On the dressing room stairs he encountered a member of the company, and I think he tried to pass between his legs. Neither the man nor the dog could ever explain intelligently exactly what happened, but the man was in a hospital three months with a broken ankle, and in salary and doctor's bills Mr. Frohman and I paid out nearly $1,000. That was bad enough, surely, but this, and, of course, fairies visit in all the dolls' houses where the dolls are agreeable. They will not associate, though, with dolls that are not nice. They never call or leave their cards at a doll's house where the dolls are proud or bad tempered. They are very particular. If you are conceited or ill tempered yourself you will never know a fairy as long as you live."

COMING ATTRACTIONS.

Belasco.

"The Drone," which will have its first American representation at the Belasco Treater tomorrow evening, is a comedy of Irish home life, which many of the London reviewers describe as occupying toward Ireland the same relationship as that of "Bunty Pulls the Strings" holds toward Scotland. That is to say, it is a sarcastic attitude which Mr. Frohman immediately developed toward me, as a judge of dogs, was positively distressing.

"The season came to an end at last and then there was fresh trouble. Mr. Frohman was my partner in 'The Dancing Girl,' and therefore owned half the dog. He offered to sell me his half, but I wouldn't buy it, and he wouldn't buy mine. Then we tried to find a purchaser, but it was no use. Finally Mr. Frohman said: 'Take him back to the man on 6th avenue and give him a cut rate.' I went to the bartender and that person informed me icily that the dog was no earthly good, never had been any good, that he wouldn't accept him even as a gift—and this time he didn't ask me to take a drink. I returned sadly to Mr. Frohman's office. He wasn't in. So, I tied the dog to the leg of a table, with a card fastened to his collar on which I had written: 'You may have him.' Then feeling immensely relieved, I took a drive in the park, returning a couple of hours later to find the dog asleep in my bed, with another card on his collar, marked: 'I don't want him.' The next day I received an invitation for a week end in the country, and I decided to take the dog with me, and leave him behind. This I did, only to get a wire from my solicitous friends, saying: 'You forgot your dog.' I immediately replied: 'Meant to present him to you, and neglected to say so. Keep him.' It wasn't quite true, but I thought my friends might be pleased. Possibly they were, but they wired: 'Thank you so much, but we return to the apartment in a fortnight, and will have no room for him. Will express him to you.' I replied: 'Don't express him. He is too valuable. Bring him with you when you return.' They would be in the country two weeks longer and I would have peace for that length of time. The two weeks went by, and the dog appeared, utterly unconcerned. That was one of the maddening things about him—he was always unconcerned. The injustice of the whole affair was beginning to get on my nerves. There was Dan Frohman enjoying a holiday in Europe, and here was I walking about the streets of New York, trying to sell a dog for him, or half a dog, at any rate. And I couldn't sell him, I couldn't give him away and I couldn't lose him. At last I decided desperately to drown the beast and once again I led him forth. On the street I encountered the dirtiest small boy I had ever met. He admired the dog. I could see it in his face. So, in a brief, improvised speech I presented him with the animal. Within an hour there appeared at my door the dog, the small boy and a policeman. The policeman had arrested the boy for stealing the dog. I was on the verge of tears, but I controlled my feelings and proceeded to explain, the dog meanwhile going to sleep on the pavement, utterly unconcerned, as usual. The explanation over, the policeman muttered to the small boy: 'Git out o' here!' The small boy disappeared tearfully, while the guardian of the law laid hold of the dog's collar, remarking carelessly: 'He looks like good stuff. I'll annex him.' Then I felt that I would never see that dog again—and I never did."

SAYS "QUEEN CROSSPATCH."—"Racketty-Packetty House," by Mrs. Frances Hodgson Burnett, author of "Little Lord Fauntleroy," is the play selected to open the Children's Theater on the roof of the Century the afternoon of Monday, December 23. In the foreword to the little play Queen Crosspatch, the teller of the tale, says:

"Now, this is the story about the doll family that I liked and the doll family I didn't. When you read it you are to remember something I am going to tell you. This is it: If you think dolls never do anything you don't see them to you are very much mistaken. The people are not looking at them they can do anything they choose. They can dance and sing and play on the piano and have all sorts of fun. But they can only move about and talk when people turn their backs and are not looking. If any one looks they just stop. Fairies know

ALICE DOVEY IN "THE PINK LADY"

STANLEY GRESLEY IN "THE DRONE"

LAURA HOPE CREWS AND H. B. WARNER IN "BLACKBIRDS"

MARY RANEY. COSMOS

EMILY NICE. BURLESQUE

RUBY LEONI BURLESQUE

MENDELL PRICE IN "THE WHITE SQUAW"

purely and simply a comedy of home life, without any problem or other purpose than the faithful reproduction of characters and incidents in a small community. William A. Brady, who has brought the play and company to this country, describes "The Drone" as a comedy that might be produced in any setting by simply changing the accent of its personages. It happened to have its locale in Ireland simply because its author is an Irishman. "If Rutherford Mayne were a Yankee he probably would have cast the scene in New England. It does not mean anything national—but is characteristic of country life the world over."

Daniel Murray, the central figure, is a man of middle life, who has managed to induce his elder brother, a well-to-do farmer, to keep him going, on the pretense that he is working out the details of an invention that will make the family rich and famous. Of course, he merely loafs, but he is such a kind, good-humored soul that the whole household aids him in keeping up his amiable deception. An ancient and acid-faced spinster living on an adjoining farm entraps the elder Murray into a promise of marriage, which he immediately regrets and he is on the very edge of being sued for heavy damages with the reasonable certainty of losing the case, when Daniel (the drone) comes to the rescue by inducing the plaintiff to take over his incomplete contraption and giving a receipt in full. A pretty love story concerning Dan Murray's niece and a young farmer provides the sentimental feature of Mr. Mayne's play.

In the main role is Whitford Kane, who is regarded as the leading character actor of Great Britain. He has gained distinction not alone as Daniel Murray, but in the principal part in Galsworthy's "The Pigeon," and various other comedies and dramas.

In the assemblage of Irish actors and actresses giving their assistance to Mr. Kane are Margaret Moffat, Margaret O'Gorman, Nellie Wheeler, Alec F. Thompson, Robert Forsyth, Joseph Campbell, Stanley Gresley and John Campbell, all of whom have been playing in "The Drone" from the time it first was launched. The entire three acts of the rural comedy take place in the kitchen of John Murray's farmhouse in the County Down, Ireland.

Columbia.

"Blackbirds," the new comedy by Harry James Smith, in which Laura Hope Crews and H. B. Warner are starring jointly, comes to the Columbia tomorrow night for a week's engagement. The play is presented by Henry Miller, who gives it a scenic production, which he announces as the finest he has ever made.

"Blackbirds" is a romantic comedy in modern settings. It is as smart as "Mrs. Bumpstead-Leigh," which was written by the same author and produced by Mrs. Fiske two years ago. The new comedy is written in the same brilliant style as the earlier success, and tells a more dramatic story. It offers two roles of equal importance, which fit the personalities and acting methods of Miss Crews and Mr. Warner.

The co-stars of "Blackbirds" are well known and popular in this city. Miss Crews has played here in the leading comedy roles of "The Great Divide" and "Her Husband's Wife." She also scored a series of personal successes here as Henry Miller's leading woman in "Joseph Entangled" and "The Havoc," as leading woman for Robert Edeson in "Ransom's Folly" and as Otis Skinner's leading woman in "His Grace de Grammont."

Mr. Warner achieved great success here last year as the star of "Alias Jimmy Valentine." Prior to that he appeared as a co-star with Wilton Lackaye in "The Battle." His first Washington appearance was made as Eleanor Robson's leading man in "Salomy Jane." His new role in "Blackbirds" is said to give him even a better opportunity for fine acting than his celebrated "Jimmy" in "Alias Jimmy Valentine."

The play opens in the living room of a suite in New York's smartest hotel. Solid mahogany is used for the construction of the room and massive Queen Anne furniture carries out the rich color note.

The second act takes place in the library of a wealthy home in Detroit. Heavy Circassian walnut panelings, genuine Bokhara rugs, dark mahogany Adam furniture and books give this setting a degree of realism seldom attained even by producers of Mr. Miller's high artistic ideals. The last act is laid in a boudoir. Delicate shadings of gray, relieved by the blue of Wedgewood panels and plaques, establish the decorative scheme, which is beautiful and effective. In this setting Louis Sieze furniture and costly bric-a-brac add to the richness of the mountings.

The cast for "Blackbirds" includes, in addition to Miss Crews and Mr. Warner, Sydney Valentine, Mme. Mathilde Cottrelly, James Bradbury, Ethel Winthrop, Jean Galbraith and E. Y. Backus.

The engagement at the Columbia this week will include, in addition to the regular Saturday matinee, a popular priced matinee Thursday.

National.

This week Klaw & Erlanger will present the musical comedy success, "The Pink Lady," at the National Theater, with matinees Wednesday and Saturday at popular prices. The company to appear here is precisely the same that has been interpreting this delightful McLellan-Caryll play at the New Amsterdam Theater in New York, and during last spring and summer at the Globe Theater in London. In fact the production down to the smallest detail is declared the same save that the costumes were newly imported from Paris for this tour, and thus show the latest modes.

In the company are the New York and London favorites including, Frank Lalor, Hazel Dawn, Alice Dovey, Alice Hegeman, Jack Henderson, Craufurd Kent, Jed Prouty, Louise Kelley, Frances Gordon, William Clifton, Eddie Morris, Flora Crosbie, Maurice Hegeman, Mae Carmen, Marie Benedict, May Hennessy, Henry M. Johnson, Violini, Joseph Carey, A. S. Humerson and W. Jackson Sadler.

It is many years since a musical play has had such a vogue as "The Pink Lady." For the better part of two seasons it has drawn crowded houses in New York and London.

The scenes of the play are laid at Le Joli Coucou, a restaurant in the forest of Compiegne, France; in an antique shop in the Rue St. Honore and in the Latin quarter in a beautiful ballroom at the Cafe les Satyres. The story deals with the troubles of a dignified old dealer in antiques, who, despite himself, becomes involved in the effort of a gay young Parisian bachelor to free himself from a former inamorata, the lady in pink, Claudine.

Owing to the exceptionally long performance, it will be necessary for the evening curtain to rise promptly at 8 o'clock, and the matinees will begin promptly at 2 o'clock.

Chase's.

"Boy Scout week" will be the red-letter period at Chase's for the next six days. The theater and its attractions have been dedicated to the patriotic cause served by the Boy Scouts, and all profit above actual running expenses will go to their treasury to make up for an unavoidable deficit in the funds for the maintenance of the organization.

In the bill will be "Bud" Fisher, the creator of "Mutt and Jeff," whose adventures form one of the funniest series of imaginary happenings ever drawn.

The Boy Scouts will be a leading feature. Their exhibition will show them on the "hike," setting up camp, making the "flag salute," preparing supper, making fire without matches, frying flapjacks, boiling water on a sheet of paper, making soup, and, finally, lowering the colors.

Third in featured importance will be the popular comic and grand opera singers, J. K. Murray, Clara Lane and company, in their spirited singing comedy, "Fixing Dad."

Other features will be Emily Darrell and Charles Conway, the musical comedy favorites, in an amusing little skit, "Behind the Scenes"; the French musical stars, Mlle. La Tosca, of the Paris Opera Company, and two talented compatriots who will offer a vocal and instrumental interlude; Mlle. Techow's trained cats, a Russian importation, in a surprising arenic novelty, and Edgar Berger, the elastic equilibrist.

The first Kinemacolor motion pictures, in natural colors, will be "The Mobilization of the Greek Troops for the Front," composed of a number of stirring scenes, supplemented by films showing Paris, London and New York fashions. The pipe organ recitals will continue at 1:30, 7:30 and intermissions.

Academy.

The romantic American drama, "The White Squaw," will be presented at the Academy this week, with the usual matinees.

The play is from the pen of the young American actress-author, Delia M. Clarke, who made her stage debut under Augustin Daly, and was later prominently identified with numerous Charles Frohman companies.

It has its scenes in the forests of Michigan about a century ago, a period when America was really in the making. Among the earlier settlers who braved the dangers and endured the hardships of that period were Miss Clarke's grandparents. They gained the confidence and love of the redskins, whose mistreatment at the hands of the white man had aroused in them hatred and resentment. So great was their devotion to Miss Clarke's grandmother that they named her "The White Squaw," and it was from this that Miss Clarke gained her title for the play.

The story of "The White Squaw" deals with two sisters, one as a baby tragically thrown into the hands of Indians to be reared by them in the belief that she was their child, while the other grows up amid bright and refined surroundings. It is when the two sisters, unknown to each other, come face to face that the story, a true one, starts through the channels and veins of romance, laughter and heart interest to a happy conclusion.

Poli's.

For the second week of higher class vaudeville, Manager Thatcher announces as his headline attraction Porter J. White, in the New York vaudeville success, "Scandal," the graphic one-act comedy sketch, which was given its metropolitan production at the Fifth Avenue Theater last week. Mr. White will be supported here by the four comedians who appeared with him in New York. Alexander and Scott, recently featured with George Evans' Honey Boy Minstrels, compose the team, which replaced Julian Eltinge when the famous female impersonator retired from minstrelsy to become the star of "The Fascinating Widow." Other interesting features on the varied bill will be the Cycling Zamoras, in a hilarious comedy bicycle specialty; Grace Wilson, "the girl with a million friends," and who has made a great success in vaudeville since coming from California, where she gained her first fame as a singer and graceful dancer; the Daurent Trio, a foreign act, in which three young women do some thrilling aerial tricks; the Monarch Comedy Four in striking instrumental and vocal selections, three pianos being used, and the Musical Fredericks, in a well staged feature.

Lyceum.

The management of the Lyceum Theater promises for this week an altogether different theatrical entertainment from anything heretofore seen in this city in Sim Williams' "Girls From Joyland."

Harry L. Cooper, the Dutch comedian, known as the "Original Happy Heinie," is the star of the organization and is responsible for the first part and burlesque. He has been surrounded by a galaxy of exceptional burlesque players, the leading woman, Mae Edwin, having been drafted from one of the Shubert attractions, while Emily Nice, a vivacious soubrette, will be remembered for her clever work with Lew Fields' "Girl Behind the Counter" company. Eugene West and Miss Catharine Henry are also newcomers to the burlesque field, having played under the management of some of the most distinguished producers. Others include Fred Bulla and Harry Gray, two popular comedians in the burlesque firmament.

The first part is called "Flirting Flora," and the burlesque "The Rich Happy Heinie." A high-class vaudeville ollo is presented, including the much advertised "Blanche."

The country store will be continued on Friday evenings.

Gayety.

A dancing, singing, jesting troupe, known as Bob Manchester's "Famous Cracker Jacks" burlesque company, will come to the Gayety this week, arrayed in new costumes and surrounded by a pleasing scenic array.

The company is headed by the two well known burlesque stars, Ruby Leoni, "the Model Venus," and Beatrice Harlowe, the lyric queen. The first part is entitled "A Garden of Affinities," which is spectacular in every respect, and brings to the fore such comedians as Johnny Jess, the Irish Momus; Dan Riley, the black star; Harry Brooks, the dude; John Williams, the jolly boy, and William Sisto. There are twenty-four pretty girls, who will entertain. The ollo is of great strength and variety, and brings forward the Missouri Magnet, Beatrice Harlowe, in a novel and artistic melange; Williams & Brooks, in military tactics; Niblo and Riley, the blackface duo, and William Sisto & Co., the great Italian, in "His First Speech."

The closing burlesque offers many surprises.

Cosmos.

Among the wonderfully trained wild animals exhibited here and in Europe none perhaps has excited more interest and furnished better amusement than Capt. Treat's famous troupe of trained fur seals. The intelligence displayed in their feats is remarkable. Not only do they play soldiers, do acrobatics and show expertness in juggling, but there are clown seals which furnish genuine comedy and a band of musical seals.

A quintet of bright and sparkling vaudeville numbers is promised in addition. It includes the Viola Duo, operatic singers of merit; Harry and Bernice Lowe, artistic exponents of mirth and melody; Hannon and Yoder, merry in jest and song; Mary Raney, singer, and a secondary attraction of headline proportions which will be announced later. The Pathe weekly review, which shows in the form of moving pictures big events throughout the world, and several selected film features of the brighter side of life are added attractions.

Casino.

Those who want answers to questions that puzzle them are promised a boon at the Casino Theater this week in Mildred Jewel, who last year amazed large audience with her readiness and accuracy in answering questions of all kinds. Locked boxes, which never go out of the view of the audience, are passed around, that those who desire may drop their questions into them. After a series of mystifying feats in a cabinet Miss Jewel then, in full view of everybody, without shroud or cocvering of any kind, undertakes to furnish the desired answers. Her success here and elsewhere in doing this has given her an extended reputation.

Five vaudeville offerings, refined and delightful, are promised besides in the MacAleavy Marvels, new to Washington, in a unique jumping act; Mayme Lee, a soubrette in a song offering; Joeres and Hogue, in a laughable absurdity, entitled "The Count Noaccount"; Hurst and Kelsey, merry in jest and musical in method, and Wilson and Frankford, singers of swinging songs and clever in snappy repartee. A series of the better class of comedy film features, all of them censored, will also be a feature of the program.

Holmes' Closing Lectures.

"The Panama and the Suez Canals" travelogue will be repeated this afternoon at 3:30 o'clock, and Burton Holmes will bring his Sunday evening course of travelogues to a close tonight at the Columbia Theater with "Burma and Ceylon" as his subject.

The repetition of "Panama," with its inspiring story of the triumph of American engineers where others had failed, is given for the benefit of a great number of people who were unable to obtain seats when it was given in the course series.

In "Burma and Ceylon," which will be repeated Monday afternoon at 3:30 o'clock, Mr. Holmes bids farewell to Washington for another year. The road to Mandalay and the picturesque scenes and peculiarly quaint people to be seen by those who travel it, as made famous by Rudyard Kipling, will be among the attractions shown in motion pictures, as well as with colored views.

Elbert Hubbard Lecture Tonight.

Poli's will inaugurate its Sunday evening concerts tonight with as its chief attraction a brilliant entertainer, Elbert Hubbard. Within the last five years Mr. Hubbard has won a place as a vaudeville lecturer, and tonight he will present his latest platform effort, "Romance and Business."

Marshall P. Wilder will appear on the same bill with Mr. Hubbard, and there will be other stellar features, together with the usual Poli Orchestra. There is to be no increase in the regular night prices.

Cosmos Sunday Concerts.

The Cosmos Theater, at its concerts today, beginning at 3 o'clock and continuing until 10:30 o'clock tonight, will feature an orchestral program of classic and high-grade music by an orchestra of ten pieces. Exceptional selections will include Bidgood's descriptive fantasia, "A Motor Ride," with special effects by Jack Gresset; Sodermann's "Swedish Wedding March"; "The Amazon" overture, by Kiesler; selections from "Madame Butterfly" and two rag novelties, "That Sneaky Glide," by Morse, and "Black Diamond," by Lodge. There will be other delightful numbers as well. A brilliant array of vaudeville talent of the best class is also promised.

IN THE SPOTLIGHT.

Philadelphia has four successful stock companies.

Willard Holcomb has a new sketch called "Vice Versa."

Adelaide Keim has been appearing in a revival of "Fanchon."

Hal Reid is to write a three-act drama for Bob Fitzsimmons.

Emma Trentini has scored a success in "The Firefly" in New York.

David Warfield is to go to the Pacific coast for an extended tour.

Carter De Haven is writing a play in which he intends to act himself.

The Irish Players are to begin this month an engagement in Chicago.

Joseph Cawthorn has been engaged for the cast of "The Sunshine Girl."

Wallace Eddinger has left the cast of "Officer 666," now playing in London.

"Milestones" has celebrated its one hundredth performance in New York.

The marriage is announced of Alla Nazimova to her leading man, Charles Bryant.

Ffoliott Paget is to act Mrs. Malaprop in Annie Russell's revival of "The Rivals."

A new musical play shortly to be produced in Chicago is called "Frivolous Geraldine."

Norman Hackett, in "Satan Sanderson," will be the New Year week attraction at the Academy.

A new production to be made in Los Angeles is called "The House of Glass," by Max Marcin.

John Mason is going on a long western tour in "The Attack" with Martha Hedman as leading lady.

Maude Adams will soon celebrate her eight hundred and twenty-fifth performance of "Peter Pan."

In a repertoire of standard plays, Thomas E. Shea comes to the Academy early in the new year.

James Montgomery, author of "Ready Money," has finished another comedy which he calls "My Hero."

Rose Stahl is nearing the one hundredth performance of Charles Klein's comedy, "Maggie Pepper," in Boston.

"Our Wives" is to begin an engagement in Chicago. Edna Von Luke has been engaged for one of the roles.

The New Year attraction at the Columbia will be James K. Hackett in his latest success, "A Grain of Dust."

Eleanor Kent has joined the Eddie Foy company in "Over the River." In the spring she is to appear in a new opera.

A second "Broadway Jones" company is to be organized with Ralph Morgan and Edith Luckett in the leading roles.

Harry Lauder, the Scotch comedian and singer, will begin his American tour in New York about the last of this month.

"Bought and Paid For" is to be presented in January in London. Frank Craven will go abroad to play his original part.

Winthrop Ames will produce John Galesworthy's latest play, "The Eldest Son," at his Little Theater, New York, next season.

Harry Arkins' novel, "The Red Button," is to be dramatised and will be produced by John Cort, with Hope Latham in the leading role.

Manager Peck announces a special cabaret feature as an added attraction of

(Continued on Third Page.)